

Jonathan K. Fryer

BOSTON

# MUSICAL VISITOR,



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**NO. 2.**

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## Local Information.

### MUSIC IN GREAT BRITAIN.

No. LXXII

Of the Westminster Review, a London Quarterly publication, contains some important information in regard to Music, the substance of which will be interesting to our readers.

[CONTINUED FROM OUR LAST NO.]

The work to which reference is made is Wilhem's method of teaching singing, adapted to English use, which was published at the expense of the government. He proceeds: before the interference of the Committee the influence of the exertions made by private individuals, and chiefly by the members of the Society for the Encouragement of Vocal Music, had begun to be sensibly felt. The number of musical societies had very

greatly increased, and singing and the notation of music had been introduced in a multitude of schools, some as far north as Inverness in Scotland, and even in schools for black children in our West India colonies. The only limit to yet further successful exertion was the want of funds, and, consequent upon it, the difficulty of finding efficient teachers.

When Mr. Hullah, the author of the music in the 'Village Coquettes,' and favourably known as possessing many of the qualifications required in a good teacher, was induced to devote himself to the instruction of classes, a desire was expressed by the Society for the Encouragement of Vocal Music to avail themselves of his assistance.

The committee appear to have been led to the conclusion at which they arrived entirely by their confidence in Mr. Hullah, and in the favourable reports received from persons connected with the French Government of the success of the Mr. Wilhem.

The Committee would have placed less reliance upon those reports had they been better able to judge of the facts. We should ourselves have had some deference for the opinion of a German or Italian Government on music, but none for the musical judgment of the Government of France. Notwithstanding the fact that the Conservatoire and the French Opera, supported at a great loss to the revenue, have produced some clever composers, we believe musical taste to be at a lower ebb in France than in any other country in Europe. Any one, we think, would be convinced of this who has seen a French audience endure with patience the wretched snatches of song introduced into their vaudevilles, always *a-propos de rien*, and always sung out of tune. It is not, at least, to France that England would look for the improvement of choral singing.



While we have had our great musical festivals for almost a century back, assembling every two or three years masses of singers from the manufacturing districts, nothing of the same kind has existed in France; and even to this day the choruses of Handel are, to the great body of French musicians, entirely unknown.

In listening, therefore, to the accounts transmitted by French officials of the effects produced by the choral singing of Mr. Wilhem's pupils, some allowance should have been made by their comparative novelty in Paris, and it ought to have been known that those effects were no evidence whatever of the superiority of M. Wilhem's method over a thousand other methods which have led to the same results in Germany and other parts of the continent.

*The following remarks relate more particularly to Music in Paris.*

Mr. Wilhem is a man of some talent, but not of such superior merit that his own efforts would have raised him above other teachers, had he not had the good fortune to possess a friend in Mr. Orfila, a member of the "Conseil Royal" for Public Instruction. When the French Government determined that singing should be taught in all the national schools, its direction was entrusted to Mr. Orfila, who had some knowledge of music, while most of the other members of the Board had none; and Mr. Orfila could see no better means of furthering the objects than that of conferring the exclusive patronage of the Government upon Mr. Wilhem.

A very illiberal spirit was shown to all other teachers in the same profession. To give an instance:—no public concerts are allowed, excepting in the theatres, without especial permission from the police. An order of the "Conseil Royal" makes an exception in favour of the concerts given by M. Wilhem and his pupils. M. Mainzer, the first to show on a large scale what could be done in teaching singing to the working classes, could never obtain a similar privilege. Through the influence of some members of the Polytechnic Association, he was allowed to give a grand concert in the Salle des Concerts St. Honore, when nearly a thousand working men of Paris, whom he had taught, gratuitously, to sing in parts, executed a variety of concerted pieces with great precision and effect. The Duke de Choiseul Praslin presided on the occasion, and the concert, the fame of which extended to every part of Europe, produced an extraordinary impression;

but it was never allowed to be repeated. M. Mainzer applied for leave to open gratuitous singing schools for workmen in various parts of Paris, but in vain. The police thought that bringing great bodies of working men together might lead to an *emute*; but no such consequence was apprehended from the tempered enthusiasm of M. Wilhem's pupils. M. Jue de Berneval, another talented class teacher, and now professor of sight singing at the Royal Academy of Music, met with similar discouragement.

The method of M. Wilhem is formally imposed on all the national schools of France, and M. Wilhem himself, with a liberal salary is made Inspector-General of singing for all the public schools of Paris, belonging both to the Municipality and the Government. There are upwards of 120 of these schools in Paris, supported at the public expense, embracing about 30,000 children, besides 12 schools for adults, in which, with reading, writing, and arithmetic, singing is taught. M. Wilhem, as Inspector-General of singing, visits personally, or by his agents, the whole of these schools, and ensures two objects, which no wise government would have connected together; one, that the study of music shall not be neglected, the other, that no method but the method of Mr. Wilhem, and no music but music prepared by him, shall find admission into the public schools.

Where so many are taught upon one plan, it would be no miracle, even if the plan were wholly destitute of either novelty or merit, that its object should be attained by a considerable number of pupils. Let Mr. Hawes or Mr. Turle be made Inspector-General of singing for London, and be placed at the head of a well-paid corps of teachers, and we should soon have some thousands of children reading music as well as the boys of St. Paul's Cathedral, the Chapel Royal, or Westminster Abbey, and no pupils of M. Wilhem read music better.

Mr. Wilhem, it seems was a Frenchman, who had taught music in Paris with much success. Mr. Hullah having spent some time in Paris became acquainted with Wilhem's system, and on his return to England was first invited by Friend's societies to aid in carrying on the work, which had been so successfully commenced. At about this time, the committee on education, ministers of government, took the matter in hand, employed Mr. Hullah, and published Wilhem's system or manual of instruction with Mr. Hullah's alterations. The committee not being pos-



sessed of much musical judgment, and being too much swayed by party politics, took a course quite opposite to the Friend's Musical Societies, and in this way neutralize the efforts of some of the most judicious friends of the cause.

Welhem's system adapted to English use by Mr. Hullah, was now called Hullah's Manual. The principal objections, which were raised to this course was that the societies regarded important, to try more than one system of instruction, and by this means to get the best.

### RELIGIOUS ARTICLES.

#### NEW STYLE OF CHURCH MUSIC.

A correspondent of the New York Evangelist makes some very good remarks on Chanting, which seem to have been inspired on his attending the Installation of Mr. Kirk, in this city.

#### CHANTING.

It differs from the chanting of the Episcopal church, not so much in the structure of the music, as in the simplicity of its arrangement, the manner of its execution, and the objects which it contemplates. In their structure, the two are much alike; but the Boston Chant, (as I shall call it, for the sake of brevity,) is arranged much lower upon the staff, and its cadences are generally more simple. It is also much more general in its objects. In the Episcopal service, chants are used principally as doxologies; while at Boston, they are adapted to words of a lyrical character, as well as to select portions of Scripture.

#### MUSIC AT MR KIRK'S INSTALLATION.

It consisted entirely of chants, which had been prepared expressly for this occasion by Mr Mason; and they were executed by his own choir, in a most sweet and touching manner. Some were adapted to portions of Scripture, and others to Hymns. The first chant followed immediately after the reading of the Scriptures; and was a hearty response to what had been read. Its words may be found in Isaiah 53: 7—10.

"How beautiful upon the mountains," &c.

Those who study the nature and power of music, know that its subduing and melting qualities do not lay so much in its intricate combinations, as in its simple forms of harmony. This accounts for the stirring power of a well executed chant. There being no wild and fanciful strains in it, and no strange and intricate modulations, or singular and unheard

of cadences to attract the attention, the listener may yield his whole soul to the influence of the words, and to the exhilarating power of its unadorned but rich harmonies.

Where there are frequent pauses in the poetry, musical adaptation, from the ordinary sources, is a very difficult task. To hymns of this sort, the chant is particularly applicable. We may also include among those hymns which are best adapted to chanting, all such as are defective in their lyrical character, and such as consist of narrative or description, such as are of a didactic or hortative character, or where there is a want of uniformity in the structure of the stanzas, as is frequently the case in all books.

As soon as the installation sermon was finished the choir arose and sung another chant, a copy of which I herewith send you, as a specimen of the music.

[See the Installation chant in the present number.]

#### ON THE PERFORMANCE OF CHANTS.

"Chanting," says an eminent musician, "is to some extent a union of the speaking and singing voices, or an agreement or alliance between speech and a singing part, the former is called the reciting note, the latter the cadence. Most of the words are uttered to the reciting note, while the voice reposes on the singing sounds of the cadence, in connection with a few of the last words of the verse or sentence. The chant in its common form—single—has two musical phrases: the first consists of the reciting note and cadence of two measures: the second, of a reciting note and a cadence of three measures."

It should be remembered that those words which belong to the reciting notes, are to be spoken—not sung—in the most easy, graceful and fluent manner, "as a good reader would pronounce them, except that it is to be done, at a given pitch, and without inflections. The same general rules, therefore, that apply to reading, in relation to articulation, pronunciation, emphasis, pause and expression, are equally applicable to the reciting part of a chant. It is a very common fault that there is too much of the cantabile, or singing quality of voice, heard in chanting."

It may also be observed, that any psalm or hymn may be chanted without difficulty, by making a cadence at the end of the second and fourth lines of each stanza: reserving three syllables for the first, and five for the second cadence.

The simplicity of the chant allows the musical elocutionist to throw his whole soul into



the impassioned utterance of these short phrases, thus giving to the real meaning of the hymn, an admirable force and fulness of expression, which cannot fail to reach and affect the heart.

#### A FEW BRIEF FACTS RELATING TO THE HISTORY OF MUSIC AND CHANTING.

ART. I History affords us the following facts in regard to music generally, and chanting in particular.

From the earliest ages, among all nations, civilized and barbarous, the cultivation of the voice, has received more or less attention. Even as early as the first captivity of the Israelites, vocal music was taught in Egypt, which has been styled the mother of the arts and sciences.

2. History makes us acquainted with no nation however uncivilized and rude, which has been without its music, of a religious, patriotic, martial, sprightly and plaintive character.

The style of performance until the sixth century B. C. seems to have been little better than a continuous recitative, with very little variation in intonation or rhythmical order. From that time it appears to have been studied more scientifically.

3. Among the Jews, music, vocal and instrumental as may be proved from numerous texts, in the Old Testament, and from other sources, constituted a principal part of divine worship. A great number, of players and singers, were constantly employed in the temple, to assist in the devotions.

This state of things continued, until by their disobedience as a chosen people, they were afflicted and scattered. So generally known was the fact that they were greatly skilled in sacred music, that while in captivity, in Babylon, they were by the Babylonians desired to sing one of the Lord's songs; to which they replied, "how shall we sing the Lord's song in a strange land?"

4. The Jews, as a people, were a community of singers. Some of the psalms seem to have been sung, part in solo, part by the Temple choir, and part in chorus; when the assembled multitude joined in the general song of praise. Most of the psalms, however were probably performed by the Temple choir, which was very large and daily trained to this part of the Temple service. The style, as we learn from the modern Jews, was of a character, requiring but few notes.

At this time, music among the Jews was in advance of other nations; but when their meridian glory passed away it was cultivated more generally in Greece and Rome.

5. At the commencement of the christian era, it had not made much advancement. With the spread of christianity music received more attention, as some of the christian fathers were great admirers of the churches. About the thirteenth century, music in measure came into existence, which, requiring more skill in performance, gave rise to choirs. It will be remembered, that among the Jews the singing was both choral and congregational. With the Greeks and Romans, also in the christian churches up to the thirteenth century, it seems to have been mostly congregational.

6. In the fifteenth and sixteenth centuries, some distinguished composers arose, and now, devotional church music had arrived to a state of perfection, hardly equalled since. From this time, sacred music

degenerated from the simple chanting style, and put on many of the airs of profane music, which now began to be introduced upon the stage.

7. While it is acknowledged, that much life and animation is secured to sacred music, by the present style of composition according to the rule of modern harmony, it is also to be regretted, that very much of the devotional and spiritual part of christian praise, is sacrificed to embellishments in melody, which in many cases, are more befitting the stage than the choir of a christian church. The simple unadorned chant is not chargeable with these perversions.

#### DIFFERENT KINDS OF MUSIC.

8. All kinds of music, may be regarded as coming from under two general divisions. *First*, the music which is reduced to measure and time. *Second*, chanting music, which is a kind of musical recitative. The latter is more properly the music of nature in its simple form. The former is artificial. While in some respects measured music, affords more variety and expression, in others, it fetters the performer.

The question is not so much what others do, or how they do it, but rather, what just means will effectually promote the object in view, and in the worship of the Deity, what mode or manner, will be productive of the most devotional feeling, and have the greatest tendency to make the heart better. May the time soon come, when in consequence of systematic general instruction, the "whole congregation" will be able to join in the lofty chorus—now listen to the more perfect performance of well disciplined choirs, and now unite to chant the high praise of Jehovah.

9. The chant is happily adapted to devotional exercises. The harmony is usually of the most simple kind. The movement slow, with an occasional modulation which in some cases is truly grand. The sentiment is certainly the most pure, exalted and sublime, being the words of inspiration. The harmony, unloaded of the superfluities of choral music, (which too often attracts the attention more than the sentiment) sweet and subduing, becomes a vehicle for divine truth, which through its means, finds access to the heart.

10. Chants are usually single or double. The first strain of the single chant, has the first measure filled with a whole note, which is called the chanting note. Upon this, the recitative commences and continues until the sentiment demands a cadence. The cadence includes two measures, usually of two half notes in one, and the whole note in the other. This makes out the first strain of the chant.

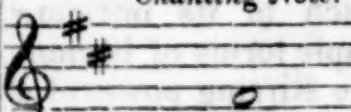
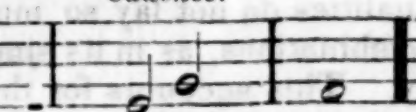
11. The second strain has also a chanting note and a cadence of three measures, two of which are filled, usually, with half notes, and the last with a whole note.

12. The difference between a single and a double chant, is not more than that between a double and single tune in Common Metre.

#### TEACHING CHANTS TO CHOIRS AND SINGING SCHOOLS.

13. The teaching of chants may be rendered very simple, by writing on the board an example like the following:

FIRST STRAIN.

Chanting Note.	Cadence.
	
Out of the depths } have I cried unto }	thee, O   Lord.

14. Pointing out the chanting note, and giving the



passage immediately under it, or a similar one, the teacher first sings the recitative himself, marking with great distinctness the accented syllables—the time rather slower than in common reading, until he comes to the cadence, which should be sung in the time of the same number of notes, in the first variety of double measure, slower or faster as the sentiment may indicate. The last note of the cadence, may be prolonged, or cut short, in accordance with proper expression. The words should then be read, then sung by the school, imitating the teacher.

15. The second strain may then be written with a cadence of three measures, and sung by the teacher as was the other, after having written out the words, or having pronounced them distinctly. The school or choir, then all together, distinctly read the words, pronouncing and articulating, with great distinctness, every syllable and letter; the teacher being very careful that the strictest uniformity in pronunciation, be observed. It may then be sung like the other without difficulty.

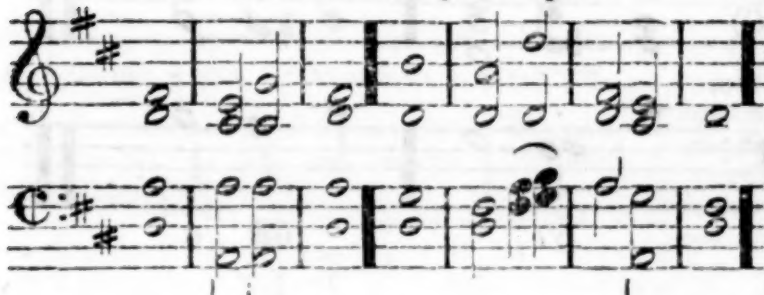


Lord, hear my voice, let } voice of | my suppli- | cations.  
thine ear be attentive to }  
the

20. The two strains may now be written together, with a Bass and Second, which is the form of a single chant of three parts. The words for the first and second strains are grouped together, and numbered 1, 2, &c., which we call *first* and *second* stanzas, &c. The syllables and words, designed for the cadence; are indicated by marks drawn through the lines, (|) which will be readily understood.

#### CHANT.

Ps. CXXX. *Out of the depths.*



- 1 { Out of the depths - have I cried unto | thee, O |  
[Lord  
Lord, hear my voice; let thine ears be atten-  
tive to the | voice of | my suppli- | cations
- 2 { If thou, Lord, shouldest mark iniquities, O Lord  
| who shall | stand?  
But there is forgiveness - with | thee that  
| thou mayest be | feared.  
I wait for the Lord, my soul doth wait, and in  
his | word do I | hope.
- 3 { My soul waiteth for the Lord - more than they  
that watch for the morning; I say, more than  
| they that | watch for the | morning.  
Let Israel hope in the Lord; for with the Lord  
is mercy, and with him is | plenteous re- |  
demption.
- 4 { And he shall redeem | Israel from | all his ini- |  
| quities.

[To be continued.]

#### Music for Revivals.

Whether it be to awake out of sleep; in other words to have a revival, or whether it be to insure the continual out-pouring of the divine spirit, it is highly desirable that we should have hymns and tunes adapted to promote such an end.

For the fourth of July, for Temperance occasions, Thanksgiving and Christmas, for Funeral and other occasions. It is important to have Hymns and tunes adapted to the season and object. Tunes suited to one occasion, would not answer for another. So it is in regard to particular meetings and religious feelings, particular music is demanded. The common style of plain Church music, in parts, is adapted to the regular services of the Sabbath, and is not to say, unfit for social prayer and conference meetings, but certainly is not so well suited to such occasions as tunes of a more social character. It is a fact which cannot with any authority be contradicted, that christians of all denominations, ever have had and do now have, more or less generally, two kinds of hymns and tunes. It matters not if this one kind is called pennyroyal, conference, social or revival hymns, christians do have them and use them in refreshing seasons from the Lord. And there is another fact which cannot be denied, that this class of hymns and tunes, are far more generally known than those tunes more used for Sunday Church service. And to establish the fact that they have been more useful than common church hymns, we need only state what it is believed most all must say in time, that we have never heard of an instance of conversion or conviction, on hearing the beautiful and delightful strains of a well disciplined choir. On the other hand numerous instances of genuine conviction and repentance toward God, have occurred, which have been directly traced to the singing of one of these (pennyroyal) spiritual hymns. In the churches in the city which have shared largely in the recent revival, these hymns have been sung almost exclusively. The fact that these hymns and music do always attend refreshing seasons, and have been so much blessed in promoting the work of divine grace, establishes beyond contradiction, that such hymns and music should be published. We expect Oratorios at Concerts, glees and madrigals at singing parties, Church music on the Sabbath, and revival hymns and music for social meetings for prayer and exhortation. These distinctions and adaptations in music will always probably remain.

**PECULIAR TRAITS IN REVIVAL HYMNS.** In the first place, there is generally tenfold more real musical expression in the leading melody of these tunes than in the very best of Church music, such as Old Hundred, for instance: the old tune to the words:

"O, how happy are they, &c."

Sung at a suitable time and place, will produce in connection with the hymn, an effect which never could be obtained from Old Hundred. The common tune to the hymn commencing,

"The voice of free grace, &c."

Is another. These tunes in the next place are usually sung in two parts. They generally embrace such melodious progressions, that to attach a harmony destroys their beauty. And they have ever proved to be more suitable than the common place Church music is for refreshing seasons.

There is yet another peculiarity in this kind of hymns and music. The hymns many of them have a chorus. Of the repetition of a good chorus there



can be no question. Persons who are not accustomed to think and study, are much benefitted by the repetition of a good chorus. These chorusses generally contain the most spiritual expressions, and frequently repeated make an impression on the heart, and will be remembered by an otherwise careless hearer. Revival hymns seem to be common property; they are known by all persons, and are beautiful and stirring in melody. Good Church music is sublime and majestic, when the melody is distributed into the parts and the different parts are well performed. Church music is like the gushing of many waters. Revival tunes are like the notes of the nightingale. The one is as the fragrance of the field; the other as the odor of the rose.

The subjects of the hymns of Church music relate more generally to the worship of the Deity, and require a peculiar style of musical expression. The subjects of revival hymns relate more frequently to the welfare of others. They exhort, expostulate and utter the note of warning as well as that of praise and thanksgiving. Church hymns, are such as are suitable for all to sing. Revival hymns are peculiarly adapted to the saints. We sing Church music to God. We sing revival hymns and spiritual songs to one another, making melody in our hearts and voices. In the congregated chorus, we sing in strains of harmony the praises of the Almighty One. In the day of His power, we fain would learn

— "Some melodious sonnet

Sung by flaming tongues above."

Good Church music delights and gratifies the heart; good revival music is the breathing of the soul.

## LITERARY AND SCIENTIFIC.

### HARMONY, Continued.

#### ON MODULATION.

By modulation is meant a change of key. This may be effected by passing at once to a new tonic, or dominant; or, as is more usual, by first introducing some chord *characteristic*, because indicative, of the key into which we desire to pass.

The characteristic chords are the dominant and diminished seventh, and their inversions; the seventh on the leading note in major, and its inversions; and the superfluous sixth.

All modulation may be distributed into three classes—*natural*, *abrupt*, and *enharmonic*.

#### Natural Modulation.

The passage from one key to another which is closely related to it, is called a natural modulation.

If the original key is major, then its related keys are those of the major of its dominant and subdominant, its own relative minor, and, lastly, the relative minors of its dominant and subdominant. To C major, for example, the relative keys are F and G major, and A, E, and D minor.

If the original key is minor, then its relative keys are those of the minor of its domi-

nant and subdominant, its own relative major, and the relative majors of its dominant and subdominant. To C minor, for example, the relative keys are F and G minor, and Eb, Bb and Ab major.

The following modulations from C to G, effected by the use of the principal characteristic chords, will illustrate the manner of passing from one key to another.

#### Modulations from C to G by the dominant seventh and inversions.

Two systems of musical notation illustrating modulation from C major to G major using the dominant seventh and its inversions. Each system consists of a treble clef staff and a bass clef staff. The first system shows the progression: C major (C-E-G), F# major (F#-A-C), and G major (G-B-D). The second system shows the progression: C major (C-E-G), F# major (F#-A-C), and G major (G-B-D). Fingerings are indicated by numbers 1-5 below the notes.

#### The same modulation by the diminished seventh and inversions.

Two systems of musical notation illustrating modulation from C major to G major using the diminished seventh and its inversions. Each system consists of a treble clef staff and a bass clef staff. The first system shows the progression: C major (C-E-G), F# diminished seventh (F#-A-Bb-D), and G major (G-B-D). The second system shows the progression: C major (C-E-G), F# diminished seventh (F#-A-Bb-D), and G major (G-B-D). Fingerings are indicated by numbers 1-5 below the notes.

The same modulation may also be effected by the seventh on the sharpened fourth of the new scale, or by the superfluous sixth or its minor sixth.



## EXAMPLE.



## MINOR SCALES.

In relation to the queries of some of our correspondents about the differences between the minor scales ascending and descending—nothing satisfactory can be said, not that it cannot be explained; but, because the explanation embraces a mathematical demonstration, which would be interesting to only a few. After all that can be said, taste has generally to sit in judgment. And the conclusion is, that some writers say the scales should be written in one way and others in another. The opinion that the 6th and 7th should be sharpened in ascending, but remain unaltered in descending, is the one generally received. Because it is thought to be productive of a better effect.

## Letters in the Alphabet.

The Sandwich Island Alphabet has 12 letters; the Burmese 19; the Italian 20; the Bengalese 21; the Hebrew, Syriac, Chaldee, Samaritan and Latin, 22 each; the French 23; the Greek 24; the German and Dutch 26 each; the Spanish and Slavonic 27 each; the Arabic 28; the Persic and Coptic 32; the Turkish 34; the Georgian 36; the Armenian 38; the Russian 41; the Muscovite 43; the Sanscrit and Japanese 50; the Ethiopic and Tartarian 202. *Light of Zion.*

## COLLEGES AND COMMENCEMENTS.

THE COMMENCEMENT OF DICKINSON COLLEGE, occurred on the 14th of July last, twelve individuals received the degree of A. B.

The degree of D. D. was conferred upon the Rev. ROBERT NEWTON of England, and of LL. D. upon the Hon. JAMES BUCHANAN, U. S. Senator from Pennsylvania, an alumnus of the Institution. The honorary degree of A. B. was conferred upon Luther Kidder, Esq., of Wilkesbarre, member of the Senate of Penn., and upon W. Kingston, Esq., Professor of Mathematics in Victoria College, Upper Canada. The Rev. Howard Malcolm, A. M. of Brown University, was admitted *ad eundem* of Dickinson College. [*Reflector.*]

WATERVILLE COLLEGE. We learn that the exercises at the late commencement were such as to answer the most sanguine expectations of the friends of the College. The new President discharged his duties in a dignified and acceptable manner. The College is represented as being in a flourishing condition—its future prospects good.

The honorary degree of A. M. was conferred on Rev. C. B. Davis, Paris, Me., and Rev. E. L. Magoon, Richmond, Va.; D. D. was conferred on Rev. Edward Stearne, of London, England; L. L. D. on Hon. Ethen Shapley, of Saco, Me. [*Reg.*]

NEW HAMPTON INSTITUTION. The annual exhibition and examination of this Institution has now passed, and are spoken of by one of our exchanges as being quite satisfactory. At the close of the services the graduating Theological class received their diplomas. Diplomas were also given to the young ladies who had passed through the regular five years course.

THE UNIVERSITY OF CAMBRIDGE, England, and the University of Dublin, Ireland, have each conferred the honorary degree of Doctor of Laws upon Hon. Edward Everett, American Minister to England.

HARVARD UNIVERSITY. Some mischievous person lately placed a bomb shell in Professor Pierce's recitation room, which exploded, considerably injuring other adjoining rooms.

NOTICES OF  
Musical and Literary Works.

## DAVID'S HARP,

OR THE

## BOSTON SABBATH SCHOOL SONG BOOK.

Is now done and ready for delivery. No book of the kind was ever published in the country containing so great an amount of matter and such a variety of Hymns and Music.

From the Metrical Index we find the contents to be as follows: Tunes in S. M. 22, in C. M. 29, in L. M. 25, L. P. M. 4, C. P. M. 2, H. M. 6, in 76, 12, in 8's and 7's 15, in 8's, 7 and 4—5. With a large variety of others, making 39 different metres. These with the Sentences, Anthems and chants, make about 216 tunes.

David's Harp contains 176 pages, is neatly bound in morocco backs and good boards, and is sold at 37 1-2 Cents single or \$3 50 per dozen. A discount to the trade. For sale at the Musical Visitor Office.

THE BEAUTIES OF VOCAL MELODY. This is a new work, just published by Wilkins & Carter, 16, Water Street. Shall examine and notice again.

LIBERTY SONG BOOK. This is a little book of tunes and hymns in the 18mo. form. The music consists generally of popular hymns and song tunes. The sentiment is anti-slavery in character. The book contains 36 pages, and probably sells for about 12 1-2 cents. It will probably be admired much by the party for whom it was designed, and will be disliked by some others. Published by D. S. King No. 1 Corn Hill.

THE TEMPERANCE ADVOCATE AND LITERARY REPOSITORY, is published at Philadelphia every other Saturday, at \$1 per annum. It seems to be devoted mostly to the subject of temperance. It comes in the quarto form of eight pages.

NEW YORK EVANGELIST. This is one of the largest religious papers in the world, published weekly at 113 Fulton St. by H. Wicks, & Co. Subscriptions \$2.50 per annum. Subscriptions thankfully received H. WICKES & Co.

4 t. \*

s6

REVIVAL HYMNS No. 2, is now nearly made up and will contain a choice lot of excellent tunes and hymns, not found in the first Number.

Michigan, the present year, it is calculated, will garner 5,000,000 bushels of wheat.



## MUSICAL VISITOR.

*Members of the Convention.* We do earnestly urge the members generally, and those particularly who have lately been here, to make an immediate effort for the Visitor. We have four reasons for this request to some individuals and three for all. *First*, many have promised so to do. *Second*, there is a moral obligation that all should give us a part of the birds, if we through summer and winter, fair and foul weather, patiently beat the bush; we plow the ground and sow the seed for teachers of music,—they ought to give us at least a small part of the harvest. *Third*, if circulated in their singing schools and choirs, it will bring an influence around them paying four fold the trouble we ask, to say nothing of the discount we allow. *Fourth*, and though it may be least of all, we shall give our humble thanks. Not a few last year promised to aid us and did nothing. *Is this right? Shall it be so again?*

**OBSERVE.** We had the other day a two dollar bill and a quarter of a dollar from an Agent by mail, this can be done at any time without danger of loss, at our risk. A bill of any number of dollars and a quarter, a half and a quarter may be sent.

The Music by W. W. will need some correction before it is published.

If any of our subscribers can furnish us with No. 13 of the *First Volume* of the Visitor, we shall be much obliged. T

**THE DEAD CHILD**, an interesting emperance tale by a lady. Contains 24 pages, 18m. Published by Wm. Henshaw 9 Corn Hill.

This Number of the Visitor has been delayed about a week, in consequence of special engagements of the Editor to the late Musical Convention.

We expect to present a beautiful Piece of Sacred Music, in our next.

Another article may be expected on Short Hand Writing in our next.

We are much obliged to Miss Caroline B. for her favor.

Those who wish to secure all the numbers of the present Volume, will need to subscribe immediately, as the edition of the present number will soon be taken up.

### ANNUAL

#### MUSICAL EXERCISES IN BOSTON.

These yearly exercises consist of lectures before the Teachers Class and the regular settings of the Musical Convention, together with a great amount of practice in singing secular and sacred music.

The first session of the Teachers Class occurred on Tuesday, August 23, according to appointment.

These meetings have usually commenced at about the middle of August. Had the same time been appointed the present season, the rain which fell nearly every day, would have rendered the meetings rather unpleasant. Providentially, a later time was fixed on, so that we were favored with a delightful day for the first meeting, which occurred on the 23d inst.

At 10 o'clock A. M. the Class assembled. Many new faces were seen, which was quite gratifying. Not a few of the old members were also found in their places.

Mr. Mason after making some remarks, proceeded in his lectures very much on the same plan laid down in the *Carmina Sacra*. Several chapters were passed over.

In the afternoon at 3 o'clock Mr. Webb commenced his course of Harmony. A manifestation of satisfaction was observed on seeing Mr. Webb in his old place again. This in connection with a remark of Mr. Mason in the morning, "that mutual concessions and

explanations had entirely removed the unhappy difference which had existed between them," rendered the occasion quite interesting.

At 3 P. M. the attention of the class was called to glee singing. Many very excellent remarks were made by Mr. Webb.

In the evening chorus singing received attention.

**WEDNESDAY.** Mr. Mason commenced his lecture on the elements of Music. The subject of asking questions came up and was decided in the negative. Questions it was voted should be handed in on paper, and in Juvenile schools it was recommended not to introduce all the lines of the staff.

In the afternoon Mr. Webb gave his lecture on Harmony.

**THURSDAY MORNING.**—Mr. Mason's Lecture on the Elements occurred. At 11 o'clock A. M. the Convention was assembled.—In this Convention the officers were chosen as follows:

ASA BAR, President.

SETH SUMNER,

FERDINAND ILSLY,

H. W. DAY,

SETH WARNER,

} Vice Presidents.

} Secretaries.

Messrs Willey, Hood, Mason, Webb, and D. E. Jones, Standing Committee.

At this sitting the Convention passed a resolution inviting those assembled by the call of the National, to take seats as members of the American Musical Convention. At 3 o'clock P. M. the National Musical Convention came to order. The above resolution was accepted, and the Convention adjourned sine die.

On **TUESDAY MORNING**, Mr. Mason explained the derivations and relation of notes, and illustrated his subject with suitable examples. Explained the quarter rest with examples, singing from the lessons in the *Carmina Sacra*:—The singing in Germany in the congregation is generally by rote and all sing the melody.

**ANSWERING QUESTIONS.** On the use of *Largo*, &c. Such words were of no particular use:—i. e. English words might as well be used and are as often used.

If there are eight sounds in the scale, why are we taught that there are but seven? Because it takes seven sounds to make a key. This was illustrated by an example in harmony, passing from the tonic to the subdominant, then into the dominant, when it becomes evident; either of the common chords taken alone, or either two together, would not determine the key. But when we speak of the seven separately, another sound was required, which is found to be one of the next series above. Some works which confound the science of music with the teaching of singing or the elements of music, taught that there were but seven sounds.

It might be said with truth that there were either only seven sounds, and that there were also eight. He did not object to any one who wished to teach that there were but seven.

Why not pronounce *re*, of the scale *rah*? and the same as *fa*? Because *re* is not spelled *ra*, and because, also, it is desirable to make use of several vowel sounds, (tonic elements) in singing the scale. Pronunciation was a matter of fashion and was liable to many changes.

**AFTERNOON,**

Was spent as usual, in giving attention to a lesson on harmony and in glee singing.

**THE EVENING**, was devoted to chorus singing as were the two evenings previous.

This day we were favoured with several fine showers. Many members complained of the ill effects of our east winds.



**Criticisms.**

We deem it unphilosophical to apply the letters to the scale when it is written on the board; previous to the introduction of the staff, for two reasons:—*First*, because it is not inductive:—*Second*, because it actually forms a wrong association in the mind.

There is certainly no call for the letters of the scale by numerals, in the early elements of music. They are not required to explain or illustrate the scale, which can be learned perfectly without the letters. The true path of induction is to take up the next thing in order. The letters are not next in order after the numerals, and should not be applied to the scale. If they are first used with the numerals, it will seem natural to identify the numeral 1, for instance, with a particular letter. This is wrong, and is only making impressions which must be removed again. The letter should first be applied to the staff, and not to the scale, or numerals. The numerals, or the scale should be applied to the letters after their positions are fixed on the staff. If it be said that the letters are thereby more certainly learned; it may be answered that what little *may* be gained here is more than lost in learning what must be unlearned—the identifying of numerals and letters.

The proper way (because the most inductive) is to learn the scale and explain it sufficiently. The staff may then be introduced, and the letters applied to that. The teacher then proceeds to set up (apply) his ladder (scala or scale, a ladder) on (to) the staff, stating, that while the letters are stationary, and belong to certain lines and spaces of the staff, the scale (ladder) may be moved about. He can then fix it for the present as it is generally used, viz: 1 on C, 2 on D, &c.

The inductive plan laid down in the Vocal School, from the 145 to the 158 pages, is particularly recommended to teachers. Those who have purchased this book, are advised to carefully study it through, from beginning to end. The experience of many teachers proves the analysis of this book to be most satisfactory and complete for the teaching of singing schools, so as to best understand the elements of music in the shortest time.

**ONLY THREE DISTINCTIONS IN MUSICAL SOUNDS.**

This is certainly quite incorrect. On the differences of musical sounds in regard to length, we found the idea of Rhythm.

On the differences which relate to pitch, we found the idea of Melody.

The idea of Dynamics is founded on differences in the strength or force of sounds.

And on the endless variety of vocal sounds, in connection with words which are more or less musical, or, on the differences of vocal sounds, between those which are the most, and those which are the least pleasing, we found the idea of Musical Elocution (musical talking.) The distinctions here, however many in musical sounds, may in no sense, be comparatively long or short, loud or soft, high or low. It is therefore not a fact that there are but three distinctions in musical sounds. We have now pointed out four which are absolutely important. Sounds in this sense may be regarded as being agreeable or disagreeable.

**THE VOWEL SOUNDS.** This is an old term, and is very exceptionable in its use, because it darkens council. It obscures the ideas intended to be represented. It is true that they are taught to our school-boys, and are in analogy and instruction what studying the Greek through a Latin Lexicon is to a scholar. To talk of

the vowel sounds of a vowel, and then of the vowel sounds, really borders on nonsense. It is certainly a round-about way of teaching a simple fact, viz: that there are thirteen tonic elements. The next step in the "old fashioned" way of teaching is, to tell the vowels, and how many each vowel has, and what sounds are peculiar to each vowel. On the other hand the teacher explains at once in the most simple and satisfactory manner the tonic elements. The old way of teaching is like travelling through the country on log bridges, in an old wagon, with an old horse and a whip for a whip. Teaching the elements as given by Dr Rush, is like travelling over wooden pavements. To talk of vowel sounds, and vowels, and different sounds to different vowels, &c., &c. is emphatically throwing dust in the air and eyes. It is making a thing mystical and uncertain which is most simple. See the Vocal School, page 243 to the end.

**INTERESTING FACTS for Pious Teachers.** A correspondent from the West, says, among other things that his "School was the first ever taught there one-systematic plan. There were no regular meetings in the place, and morals and manners were dreadfully depraved. Good order and strict discipline were soon established, and now we see the result. Two have been examined for admission into the Church, and others are enquiring what they shall do to be saved. Most of the settlement now attend meeting. \* \* \* And this is not the only circumstance of the kind. I have spent nearly four years in this section and much money, endured much hardship, performed much labor and encountered much opposition and received but little pay. But I am content to labour so long as good is being done, and I am encouraged to go on when I find that others are laboring to promote the same cause." This is indeed an excellent spirit and we hope that the Lord will bless our brother and make him very useful as a teacher of music, and the instrument of saving many souls. [Ed.]

**REVIVAL HYMNS No. 1.** This is one of the most popular Hymn Books ever published in the city, it is used by all denomination of christians in their social prayer and conference meetings; the season is now returning when the book will be needed. We particularly recommend to our christian friends to send and obtain a supply. It is found to greatly increase the interest in religious meetings. Be particular to remember the title; **REVIVAL HYMNS.** For sale at the Musical Visitor office, and generally by the booksellers.

**THE BOSTON MUSICAL EDUCATION SOCIETY'S Collection of Church Music.** This is a new work, consisting of a large variety of entirely new Church Music, consisting of tunes of various metres, sentences, Anthems and Chants. The work is very neatly got up and printed on good paper. The Music is generally easy of performance and will doubtless generally be regarded as very pretty—We do most sincerely wish the gentlemen editors Messrs Baker & Woodbury, success.

Dr. Church's Tooth Powder is highly recommended, has long been before the public and is sold and prepared by B. Adams, 54 and 56 Court street.

**ARTICLES ON THE VIOLIN.** For these articles we are principally indebted to a little Preceptor, published by John Ashton, 197, Washington Street.



**SINGLE CHANT.***God is our refuge.*

H. W. DAY.

1 God is our refuge }  
and strength, a } help in | trouble: { Therefore we will  
very present } not fear, though the earth  
be removed, and though  
the mountains be } carried into the | midst of the | sea;

**Ps. XLVI.**

- 2 { Though the waters thereof roar and be troubled, though the mountains shake with the |  
swelling there- | of.  
There is a river, the streams whereof shall make glad the city of God, the holy place  
of the | tabernacles | of the Most | High.  
3 { God is in the midst of her; she | shall not be | moved:  
God shall | help her, and | that right | early.  
4 { The heathen raged, the | kingdoms were | moyed:  
He uttered his | voice, the | earth | melted.  
5 { The Lord of hosts is with us; the God of Jacob | is our | refuge.  
Come, behold the works of the Lord, what deso- | lations he hath | made in the | earth.  
He maketh wars to cease unto the end of the earth; he breaketh the bow, and cutteth  
6 the | spear in | sunder;  
He | burneth the | chariot in the | fire.  
7 { Be still, and know that I am God; I will be exalted among the heathen, I will be  
ex- | alted in the | earth.  
The Lord of hosts is with us; the | God of | Jacob is our | refuge.

**INSTALLATION CHANT.**By **LOWELL MASON.****JEREMIAH, 3: 15.****FIRST PART.****SECOND PART.**

Reciting Note.

Cadence.

Reciting Note.

Cadence.

A - men.

1. I will give you pastors } mine own heart; That shall } knowledge and under-standing.  
according to } feed you with }

3. Cry aloud, spare not, } voice..like a | trumpet; { 4 Show my  
lift up thy } people their } house of | Jacob their | sin.  
transgression,  
and the  
Is. 58: 1.  
5. Say ye to the righteous, } well with | him; | For they shall | eat the | fruit..of their | doings.  
that it shall be }  
6. Wo unto the wicked! it } ill with | him; | For the re- | ward..of his | hands shall be | given him.  
shall be }  
Acts 4: 29.  
7. And now, Lord, grant } 8. Grant unto thy }  
unto thy servants, That } servants, That } themay | preach thy | word.  
with all boldness they may } preach thy word. } with all boldness }  
A - men.



## A CHANT,

By H. W. Day.

One Voice.

All together in Chorus.

1 And God spake | all these words, | saying, | I am the | Lord thy | God

Which hath brought } thee out of the land of } Egypt and out of the house of | bondage. || Thou shalt have no } oth-er } Gods before me.

- 2 { Thou shalt not make unto thee any | graven | image, || or any likeness of any thing that is in heaven a | bove, or that is in the | earth be | neath, || or that is | in the water | under the | earth : ||
- 3 { Thou shalt not bow down thyself | to them, nor | serve them: || for I the | Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and | fourth gener | ation || of | them that | hate | me ; ||
- 4 { And showing mercy unto thousands of them that love me, and | keep my com | mandments. || Thou shalt not take the name of the Lord thy God in | vain; for the Lord will not | hold him | guiltless || that | taketh his | name in | vain. ||
- 5 { Remember the Sabbath day, to | keep it | holy. || Six days shalt thou labor, and do all thy | work: but the seventh day is the Sabbath of the Lord thy God: in it thou shalt not do any work, thou, nor thy son, nor thy daughter, thy man servant, nor thy maid servant, | nor thy | cattle, || nor thy | stranger that is with | in thy | gates ; ||
- 6 { For in six days the Lord made | heaven and | earth, || and the sea, and all that in them | is, and rested the | seventh | day: || wherefore the Lord | blesseth the Sabbath | day and | hallowed it. ||
- 7 { Honor thy | father and thy | mother: || that thy days may be | long up | on the | land || which the | lord thy | God giveth | thee. ||
- 8 { Thou | shalt not | kill. || Thou shalt not commit a | dultery. || Thou | shalt not | steal. ||
- 9 { Thou shalt not | bear false witness a | gainst thy | neighbour. || Thou shalt not covet thy neighbor's house, thou shalt not covet thy | neighbor's | wife, || nor his man servant, nor his | maid-servant, nor his | ox, nor his | ass, || nor | any thing that | is thy | neighbors. ||

## DAYS OF THE MONTH.

H. W. DAY.

Thirty days are in September, A-pril, June and dull November; All the rest have one and thirty,

Save the month of Feb-ru-ary, Twenty-eight are all its store, But in leap year one day more.

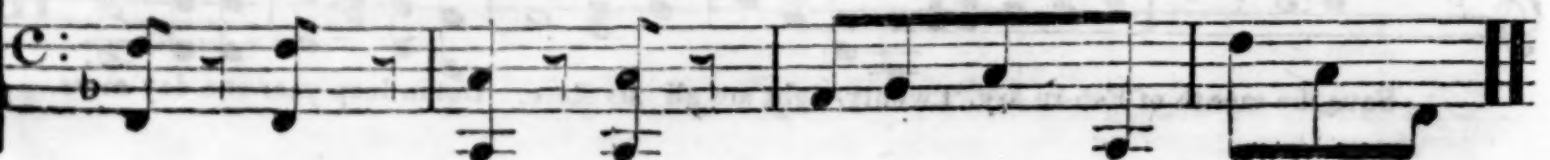


**A MOTHER'S LOVE. W. C. PETERS.***Andante Sostenuto.*

1 Let Po-ets sing of wo-man's truth, Her deep and fond de - vo - tion; When



fan-cy wakes in guile-less youth, Her heart's in-tense e - - - mo - - - tion.





A love more pure her bosom knows, Than e-ver blest a lo - - - ver; For

like the surging o-cean glows The fond-ness of a mo - - - ther.

*p Dolce.*

2. The truest friends may learn to roam,  
The fondest hearts may sever,  
But when awakes the mother's love,  
It glows, unchanged, forever.  
The world may frown and friends forsake,  
The sister shun her brother,  
But want nor shame, can never shake  
The fondness of a mother.

3. From childhood's years to manhood's pride  
A living fount it gushes,  
Neglect may wound, and seas divide,  
But nought her true love crushes.  
When danger and disease surround,  
And death appals another,  
Still firm amid the shock is found,  
The fondness of a mother.

### AWAY WITH POUTING.

Geo. Hood.

1. A - way with pout-ing and with - pining! Why should the brow be wrapt in gloom; When


  
 morning's golden sun is shining, And life's young year is in its bloom; The smile of joy each moment
 Unison.


  
 meets us, While through this pilgrimage we roam, At ev' - ry turn her presence greets us, To cheer us on our
 Unison.


  
 journey home.
 2


  
 The streamlet purls and plays as lightly,  
 As when it danced on Eden's breeze;  
 The lovely moon still beams as brightly,  
 As when she shone through Adam's trees.  
 The smile of joy each moment meets us,  
 While through this pilgrimage we roam,  
 At every turn her presence greets us,  
 To cheer us on our journey home.

*Erskine* was so remarkably sensitive to inattention, that a solicitor noted only for a vacant look, was often seated before him to yawn when he spoke. The contemptuous smile and manner of Pitt in the House of Commons, so disconcerted him, that his voice faltered, and he sank into his seat dispirited and bereft of his fame.

## SWEET BELLS.

Sweet bells! They have a voice,  
 Lost to the usual air,  
 Which bids the sorrowing heart rejoice,  
 Though life no more be fair.

Though dust to dust has gone,  
 They speak of brighter hours,

When Memory, as from a throne,  
 Surveyed her paths of flowers.

Of sunny spots, where Love  
 Unfurled his purple wings,  
 And filled the spirit and the grove  
 With glorious offerings!

## HYMN,

(Music Original.)

WRITTEN BY A MEMBER OF THE TOWNSEND FEMALE SEMINARY, AND SUNG AT THE  
 ANNUAL EXAMINATION, JULY 27, 1842.



1st Treble.



1. Heav'nly Pa-rent, source of gladness, Grate-ful thanks to Thee we pay; That no cloud of

2d Treble.



Accompaniment.





grief or sadness Rests upon our hearts to-day; Here the kindly dew of Hermon, Thou hast shed all

bright and clear; And the beautiful Rose of Sharon, Has, we trust, been blooming here.

2 Thy kind eye hath rested on us,  
Lighting up our happy way,  
Thy kind hand hath scatter'd round us  
Flowers that never fade away—  
Wisdom's flowers—first open'd in heaven,  
Borne on gales of love, to earth,  
And to us in freshness given,  
Casting here, their sweetness forth.

3 Here, thy child—our gentle Sarah\*—  
Once entwined them round her brow;  
But in heaven she now culls fairer,  
Weaving brighter garlands now.  
Father! give us her meek spirit,  
All her holy loveliness,  
That with her we may inherit  
Blooming seats in Paradise.

\* Miss Sarah Bolles, a member of the Seminary, died at her father's residence in Littleton, aged 17 y'rs.

### Temperance Hymn.

Slow. Treble and Alto.

1 Hark! hark, ye, O listen the sorrow and weeping, Which rise from the hovel where mis - e - ry reigns;  
To the bowl of the winds a wild harmony keeping, Which chills the warm life blood that speeds through our veins!  
Oh, what has so blasted that comfortless dwelling? The mon-ster Intemp'rance is ri - ot - ing there!



Sad, sad, is the sto-ry those ac-cents are tell-ing  
 The wife worse than widowed, forlorn and heart-broken,  
 While hunger and want make her little ones cry  
 All trembling and pale, bears her terrible token  
 Of anguish, the steps of her husband are nigh!  
 Those sounds she once caught with unspeakable gladness,  
 While he with affection her eye brightly shone,  
 Now sink on her bosom, o'erburdened with sadness,  
 Like the funeral knell, or the dirge's low moan!  
 3 He comes! see, he comes! but no fond salutation,  
 Breaks forth from his lips which once murmured of love;  
 Whose eyes once accustomed to smile approbation,  
 Look dark as the storm-cloud which mutters above!

Like the wail of the dying, it pierces the air.  
 With oaths and reproaches he vents his displeasure,  
 And smites the frail form he has vowed to protect;  
 Her tears and entreaties avail in no measure,—  
 He treats them with scorn, or with cruel neglect.  
 His babes who once crowded around for his blessing,  
 And sat gaily prattling for joy on his knee;  
 Familiar with blows in the place of caressing,  
 Away from their father instinctively flee!  
 Oh! the withering curse and the ruin appalling,  
 Which ALCOHOL wreaks on a suffering world!  
 Let the people's rebuke, like hot thunder-bolts falling,  
 Shower fierce on the fiend, till from earth he is hurled!

#### ADVERTISEMENTS.

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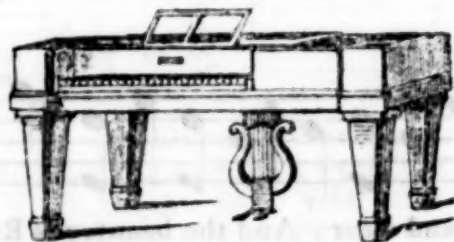
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**MOUNT BELLINGHAM PIANO FORTE SCHOOL.**

This school has been in operation one year, during which  
 time daily instruction has been given on the Piano Forte and  
 in singing; with what success, its patrons and those who have  
 attended its quarterly exhibitions, and witnessed the improve-  
 ment of each pupil, can testify. To young ladies attending  
 the school every facility will be afforded for a thorough musi-  
 cal education. The best Methods of the great masters are  
 adopted for training the voice and forming the hand of the  
 pupil, while the most chaste models of style are selected for  
 cultivating the taste and developing musical feeling.

The Fall Term of the school will commence the first of Octo-  
 ber. A few scholars can board in the family of the Principal.  
 Terms of instruction and board very low, amounting to a little  
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 fine, and at the distance of a half hour's walk from the city.

Chelsea, Aug. 1, 1842. JAMES PRIDEAUX.  
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